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a work of art, and we are disappointed in it in more ways than one. The likeness is sufficiently strong to be readily recognized, but it seems deficient in character. The eccentricities of dress which he puts into marble, although characteristic of the man, are fatal to its success as a work of art.

Our artists are making arrangements to congregate in the new building, on the corner of Fifth and Pine streets, and there is some prospect of having a picture gallery in the same building.

THE PACIFIC COAST.

It is necessary, with a few exceptions, to speak of the possibilities rather than the performance of art on the Pacific coast. The few exceptions, however, it is pleasant to know—in the hope that we see the future already dawning—are recent developments.

We already owe something to a few indefatigable and enterprising collectors, among whom "Snow & Ross" are the most prominent, and hope to do eventually for San Francisco what Goupil and Schaus have done and are doing for New York. Occasionally, although not so often as they themselves, or lovers of art could wish, they have been able to secure works of considerable merit.

Among the most noticeable pictures now on exhibition at their gallery, are two by Gilbert Munger. Perhaps there is no other artist on this coast whose works have equal merit, or who has been so signally successful. He has been in this city but a few months, but his finished works have already been advantageously disposed of. He has at present some unfinished sketches of California scenery at his studio, upon which he is at work.

Of the two pictures already mentioned, one, the "Watsach Mountains," represents a distant crown of mountains softened, but distinctly defined against the sky, which is permeated by pale golden sunlight. The bases of the mountains are encircled by semi-transparent mist, and the immediate foreground is relieved by a few Indian huts and a clump of trees. The picture through its fine perspective, and strongly marked middle distance, succeeds in conveying a vivid impression of the simple grandeur of that section of the country which it represents.

The other picture is called "A Glimpse of the Pacific." The sketch is taken at a short distance from the Cliff House, and is familiar to all San Franciscans. In this we cannot but be struck with Mr. Munger's success in creating a beautiful picture out of such simple elements that the ordinary observer would have no thought of exclaiming, "What a scene for an artist!" The blue waters of the Pacific, which are here all that their name signifies, meet the horizon and swell toward the near sandy beach in long faint lines of white foam. In the foreground are unequal clumps of chamizal, and among its scant herbage a few animals are feeding. At the right hand the ground swells to a slight elevation still clothed with this characteristic vegetation. The sky is that of a windy California afternoon so difficult to describe by words, and, if we may judge by the repeated failure in pictures, so difficult to express on canvas. It is, if the expression is allowable, as if a threadbare curtain of vapor were interposed, beyond which there is a faint suggestion of blue sky. There is in the general effect that poetry which nature always has, and which is permitted to none but the true artist to transcribe on canvas.

It may not be *mal apropos* as an indication of general art culture to relate a little incident connected with one of these pictures. "The Watsach Mountains" was at an exhibition a few months ago, for the benefit of the Howard Benevolent Society, at Sacramento, and it was considered necessary to protect it by a glass to keep its enthusiastic admirers from stabbing it with their canes.

Petzoldt, also, a young and recently arrived German artist, exhibits a carefully detailed sketch of Great Bear Canon in the Swiss Alps. It is an admirable study of trees and rocks.

S. M. Brooks, is among the best known of the older California artists. His studies of still life are remarkable for their finish and truthfulness. There are two pictures by this artist now on exhibition, representing several varieties of fish afforded by our markets. The work is skillfully executed, and would attract attention anywhere for its unusual merit. Therefore, besides, now at work in the city, a few artists who will probably never

attain anything more than a local celebrity. They have served to fill up an otherwise blank space with works of mostly an indifferent character.

Wandesford has recently completed a series of sketches of interior scenery for an Eastern publication, also one or two paintings in oil.

Denny's name is conspicuous among the older artists. His works are of rather unequal merit, some of the marine views being painted with tolerable success. He is now engaged in painting on a large canvas, Byron's "Haide, and Don Juan at the cave."

Charles Nahl exhibits at the gallery of Nahl Brothers a picture representing an "Indian girl washing clothes by the river." If Mr. Nahl succeeded in inducing some dark-colored beauty to array herself in picturesque costume, and stand in the river while her portrait was painted, that much of the subject may be true to nature, for the pose of the figure is studied and graceful. The foliage and coloring are *loudly* tropical.

Arriola exhibits several remarkable paintings. The coloring of his representations of tropical scenery is a gaudy combination of ball-room hues. This, added to, the careful manipulation of certain objects in the landscapes which are remarkably deficient in their just values produces a startling and unnatural effect. This school of painting, which is somewhat largely represented here, is unhealthy food for our art infancy, and affects us with a sort of visual dyspepsia.

Mr. Key, another well-known artist, is at work upon a large picture of the Yosemite.

The numerous representations of the Yosemite now exhibited at San Francisco form a distinct class of pictures. It has become an epidemic to which many artists have already yielded, and it is a fate, which from present indications, future has in store for nearly all of the others.

OUR STUDIO.

THE ART REVIEW, No. 2, contains four additional pages, and nearly double the quantity of reading matter in the initial number, and we are pleased to believe that the variety and value of its contents, made up from contributions by prominent writers, will be appreciated by all those who desire a readable, reliable Record of Progress of *Æsthetics* in America.

We are also pleased and encouraged to find that the idea of a magazine responding to the increasing desire for popular information upon all matters of Art, has met with the cordial support of so large a number in so short a time. And to our friends of the press are thanks especially due, for the many kindly words of good cheer.

"MORNING IN THE VALLEY,"—The full-page Steel Plate Engraving, by G. J. Verbeck, after the original, by H. A. Elkins, accompanies No. 2 of THE ART REVIEW, to all regular subscribers. It is a happily chosen and carefully executed study of Rocky Mountain scenery, the original painting being one of the most highly prized works in the private collection of Vice President Colfax. Mr. Verbeck, the engraver, has succeeded admirably, reproducing the finer effects with delicacy and truthfulness, and deserves great credit for this work, which is beyond doubt, one of the best specimens of steel engraving yet produced, in the West. As such we take pride in presenting it to our readers.

"THE CHANGED CROSS," is a new Chromo recently issued by J. Hoover, of Philadelphia. The size is twenty-two by twenty-eight inches, and the work possesses much that is meritorious. The idea involved is excellent and has been brought out in such a manner as to insure a large popularity and rapid sale. It is sold only by subscription, and in Chicago is controlled by A. P. C. Bonte, 76 State Street.

G. P. A. HEALY is a name familiar to artists and art-lovers everywhere. One of the choicest things he has ever finished is a portrait, from life, of Pope *Pio Nino*, which has just been received in this city, from Rome, by Messrs. Jenkinson & Keitz, who are having it reproduced in chromo. Mr. Kurz, of the Chicago Lithographing Company, is doing the work, and it will probably be completed some time the present month. Proofs of the plates thus far finished indicate that the exquisite work of the artist will be ably seconded by Mr. Kurz.

THE copper plates of Audubon's "Birds of America," engraved in life size, are now offered for sale by Messrs. G. P. Putnam & Sons, of New York, to the highest bidder, before the first of September, the sales being for the benefit of Mrs. Audubon. The intrinsic value of the collection—comprising three hundred and fifty plates—and the scarcity of obtainable copies of the original printing, taken in connection with the circumstances necessitating their sale, should command for them a good price.

THE STATE LIBRARIES OF THE UNITED STATES.—We are collecting material for an article, or series of articles, as may be required, containing facts and figures, and various matters of interest concerning each of the State Libraries of the United States. Something like a quarter of the Librarians have responded to a letter of inquiry sent out, and we hope that a majority, at least, of the others will do so at the earliest convenient opportunity. The subject is one of general interest, and we wish to make as favorable an exhibit as possible.

A FREE ART SCHOOL is one of the things now in contemplation for our city. It will be instituted at the expense of private individuals, and in connection with an already established Art Institution, will be conducted on a liberal scale, having all the accessories of casts, models, a valuable Art library, and other desirable features. The school will occupy rooms in the Opera House building, and will be opened, it is promised, sometime this fall. We wish the enterprise every success, and shall announce its inauguration, accompanied by a complete plan of operations, in the next number of THE ART REVIEW.

"A FAMILY SCENE IN POMPEII,"—After the original painting by COOMANS, is acknowledged to be "unquestionably the finest chromo ever produced in this country; it challenges an equal in English or German Art." This exquisite subject is one of the many classic works of Coomans, delineating the matchless architecture and decorative art of the Romans, as discovered by the excavations of the ruins of Pompeii. The original is in the possession of Mr. L. Prang, the publisher, and those who have compared the two pronounce it admirably perfect. It represents a Roman mother, young and beautiful, sitting beside an exquisitely ornamented table, on which are works of art and drapery; at her side stands a child with a finger in his pointing mouth. The white drapery of the dressing-robe of the lady is beautifully shaded, and her finely moulded arm, bare to the shoulder, with her jewels, are elegantly rendered. The tessellated pavement is spread with rugs of richly mottled skins; the walls are decorated in all the beauty of Pompeian art. At the right a brown arras, looped back, reveals an open-roofed bath-room, in the centre of which plays a beautiful bronze fountain.

Forty-three stones were employed in the production of this work, and it required six months time for the printing alone, of each edition. Truly, chromo-lithography has made rapid progress since its first introduction in Boston, less than a dozen years ago.

OUR LIBRARY.

THE ST. LOUIS WEEKLY MAIL is a live paper, filled with the best of original and selected articles upon a large range of vital matters of to-day. It is ably edited, and an honor to American Journalism.

THE PHILADELPHIA ITEM is one of the most substantial and reliable of American weekly newspapers, and is most admirably conducted by the Messrs. Fitzgerald. We are not surprised to learn that its proprietors are about to merge it into a daily of the same name, to be commenced early this fall. Its success is as deserved as it is gratifying to hosts of patrons and friends.

THE TRANS-ATLANTIC,—copies of which for July and August have been received from Mr. T. A. Taylor, the Chicago Agent,—is an unusually readable compilation freshly given from the better class of English current literature, and contains one-hundred and twenty-eight handsomely printed imperial pages. Everything in its make-up indicates good taste and care, and is a marvel of cheapness, being furnished for \$3 a year by the publishers, L. R. Hamersly & Co., Philadelphia. It deserves its rapidly obtained, and still more rapidly increasing popularity.

THE PHRENOLOGICAL JOURNAL always contains a good variety of readable, original matter, and always says something to do good. Those who have a fancy for "the proper study of mankind" should receive a copy from it twelve times a year, which they can do

HOURS AT HOME is one of the very best of our American monthlies. Pure and elevating in tone, it is also very far removed from dullness, or the commonplace. The number for August contains papers and poems by Donald G. Mitchell, Dr. Holland, and other favorite writers. It is worthy a place in every enlightened home in the land. Published by Charles Scribner & Co., New York.

"BRIGANDUS, OR THE CONFESSIONS OF A PRISONER," is a book of 235 pages, just published by the Western News Company, Chicago. Given as an autobiography, it is full of thrilling incidents and startling situations. Whether the real history of an unfortunate, who hides himself under the name which has been used as the title, or a work of fiction, it is in many regards, a remarkable book, with a moral fast "young men of the period" would do well to heed.

COBB'S SELECT LIBRARY is one of our institutions, one that is appreciated, we are happy to know. Everything in the book department is to be found upon the well-arranged shelves, at Cobb's, as soon as at the publisher's, and there is always a sufficient quantity to "go around," be the work never so popular. We are in receipt of the catalogue just issued, which shows that it contains a full supply of standard works, as well as all the current publications of the day.

REED'S DRAWING-BOOK is the plainest, most practical, and, at the same time, most delightful assistant for all who wish to learn the A B C of Art, ever issued in this country, and for the purpose designed we have never seen any European work that will compare with it. Old or young, with or without a teacher, will find it invaluable. Parents who wish something that will amuse and as surely benefit their children, should include it in their next order for books. It is published by J. B. Miller, of the Little Corporal.

GREAT TRANS-CONTINENTAL TOURIST'S GUIDE, published by our friend, Geo. A. Croft, of New York, is a profusely illustrated work, that is deservedly meeting with an immense sale. It is a complete compendium of all one would care to read about every station from Omaha to the Golden Gate, via Union and Central Pacific Railways. Prepared at large expense, fresh, attractive and reliable, no one proposing to cross the continent should start without one of these Guides as a companion. And those who are not going should read it as the very next best thing to making the trip itself. It is for sale by all news dealers in America.

"THE MARVEL" was a favorite boyhood friend—of days not very long gone by, and a no less pleasant companion to thousands of others. So it was hardly a matter of wonder that *Heath and Home* at once found its way to so many firesides, when its enterprising publishers, by a stroke of good luck, were enabled to announce Donald G. Mitchell as the editor-in-chief of their new publication. Its weekly visits are a constantly recurring source of pleasure to thousands of hearts, and nowhere is a more cordial welcome extended than when it turns up among the mass of exchanges that find their way to the editor's table of THE ART REVIEW. May the "Dreams" of its projectors be more than fully realized.

ONE of the most hopeful "signs of the times" is the increased attention paid to art matters by the better class of periodicals especially devoted to children. *Work and Play*, published by Milton Bradley & Co., Springfield, Mass., has a department happily styled "Our little Artist," which affords a fund of pleasure and profit to other little artists everywhere; for what child does not love to draw? And correct rudimentary instruction of never so simple a sort, deserves encouragement from parents. For they may rest assured that their boys and girls will be the better men and woman by and by, for all such help. In the generation that will follow us, and occupy the largest years of the century, a correct art taste, and more or less practical knowledge of some department of the fine arts, will be as requisite a component of what will then be accepted as "a good education," as a correct ear for music, or an acquaintance with science and belles-lettres.

THE WONDERS OF ITALIAN ART, is another of the popular series now being published by Charles Scribner & Co. of New York, entitled the "Illustrated Library of Wonders." It is a neat 12 mo. volume of 343 pages, containing twenty-eight wood-cut illustrations, the work being a translation from the original of Louis Viardot. The object of the author seems to be the imparting of knowledge concerning the more prominent masters of the several Italian Schools, of different epochs, by descriptions of representative specimens of their styles, rather than a severely critical discussion of the principles practiced and taught by each. Indeed, Viardot himself characterizes his book as a "hasty sketch," within the limits of which he "can only find room for the highest artists, universally known and celebrated, and recognized as the divinities of painting." Such being the expressed purpose,—making allowance only for honest differences of opinion,—the work is a valuable one, and will prove of special service to all those who, while lacking time for extended studies and readings of the literature of art, yet desire to obtain general and available information upon these subjects, which can be considered as trustworthy and reliable. It should find a place upon the shelves of every American student or lover of art.

A DICTIONARY OF ARTISTS.—The well-known publishing house of Wm. Engelman, Leipsic, Germany, is about to bring out a new "General Dictionary of Artists," which is to take the place of Nagler's great work, published in 1835, and now no longer up to the demands of the age. The most celebrated writers upon art in all countries have agreed to contribute to this work, and the list of collaborateurs contains such names as Dr. Herm. Grim, of Berlin, author of the "Life of Michael Angelo;" Dr. Wm. Lübke of Stuttgart; Mr. G. B. Cavalcasse and Mr. J. A. Crowe, joint authors of the "History of Painting in Italy;" Mr. Geo. Wm. Reid, keeper of the prints in the British Museum, London; Mr. Otto Mundler, Paris; and many others of equal prominence. It will be the first work of its kind paying a due share of attention to American artists, which department has been placed in charge of Mr. S. R. Koehler, 30 Dudley Street, Boston, Mass. Any information bearing upon this subject will be highly appreciated by Mr. Koehler, and those in possession of such information are asked to communicate the same to him. Artists especially are appealed to for their assistance in this interesting and important undertaking. Collectors of works of art, whether paintings, engravings, or sculptures, will also confer a favor by furnishing catalogues of their collections, thereby materially lessening the labors of Mr. Koehler, which will necessarily be large, he being the first in America who will give the subject the time and attention commensurate with its importance. The dictionary when completed will be of world-wide rather than local interest and value, and its projectors are entitled to great praise for the energetic and thorough manner in which they have laid out so extensive a field of literary labor.

MAGAZINES AND PERIODICALS RECEIVED:

PHILADELPHIA PHOTOGRAPHER: an illustrated monthly journal, devoted to photography. \$3 a year. Benenmah and Wilson, publishers, Philadelphia.
AMERICAN BUILDER AND JOURNAL OF ART. \$3 a year. Charles D. Lakey, publisher, 151 & 153 Monroe Street, Chicago.
MUSICAL INDEPENDENT; a monthly magazine. \$2 a year. Lyon & Healey, publishers, Chicago.
MUSICAL BULLETIN: published monthly. \$1.50 a year. Charles W. Harris, publisher, 481 Broadway, New York.
CHICAGO MAGAZINE OF FASHION, MUSIC, AND HOME READING. \$3 a year. Mrs. M. L. Rayne, editor and proprietor, Chicago.
PHRENOLOGICAL JOURNAL AND PACKARD'S MONTHLY. \$3 a year. Samuel R. Wells, publisher, 289 Broadway, New York.
GOLDEN HOURS; a magazine for boys and girls. \$2 a year. Hitchcock & Walden, publishers, Chicago.
OUR SCHOOL-DAY VISITOR: an illustrated magazine for young people. \$1.25 a year. Doughty & Becker, publishers, 1031 Walnut Street, Philadelphia.
THE LITTLE CORPORAL; an original magazine for boys and girls and older people who have young hearts. \$1 a year. Sewell & Miller, publishers, Chicago.
THE NURSEY; a monthly magazine for youngest readers. \$1.50 a year. John L. Shorey, publisher, 36 Bromfield Street, Boston.
ARTHUR'S HOME MAGAZINE, monthly: \$2 a year. THE CHILDREN'S HOUR, a magazine for the little ones, monthly; \$1.25. T. S. Arthur & Sons, publishers, Philadelphia.

HOURS AT HOME: a popular monthly of instruction and recreation. \$3 a year. Charles Scribner & Co., publishers, 645 Broadway, New York.
MOTHER'S JOURNAL: a home magazine, illustrated. Monthly, \$2 per year. J. N. Clarke, publisher, Chicago.
THE OBSERVER; a monthly review of banking, insurance, railway and general industrial interests. \$2 a year. J. Clement & Co., publishers, Union Building, Chicago.
NORTHWESTERN REVIEW; a journal of insurance and finance. Monthly, \$2.50 a year. R. R. Dearden, publisher, No. 7 Union Building, Chicago.
THE CHRONICLE; an insurance journal. \$3 a year. Published weekly, by the Chronicle Publishing Co., 124 Washington Street, Chicago.

NATIONAL PHOTOGRAPHIC ASSOCIATION.

THE Second Annual Meeting and Exposition of the National Photographic Association of the United States, was held at Cleveland, Ohio, June 7th to the 11th, inclusive. The occasion was one of interest and profit, and a gratifying success in every regard.
The Philadelphia Photographer,—one of our most valued exchanges, and an invaluable work to all who would keep fully advised in all matters pertaining to the progress of photography—in its issue for July, says editorially:
"The Cleveland affair was enough to convince any one that the little handful of men who met in Philadelphia in December, 1868, and organized the Association, started there a train which is catching like wildfire, gathering hundreds to its strong embrace, forming a union which is going to be a great power and work wondrous good in the art. A brighter, better day for its votaries, when they shall consider it an honor to be a photographer, is near at hand.
"Instead of the handful of faithful ones alluded to, over five hundred photographers visited Cleveland during the week of 'jubilee,' and nearly two hundred new members were admitted to the Association, which is to make them proud of their connection with it. About two hundred and fifty persons were exhibitors, and thousands of citizens visited the Exhibition, as many as two thousand being present at one time. The receipts at the door were more than enough to pay all the expenses of the Exhibition, which was not the case last year. Elegant medals it will also not be forgotten, were offered for improvements in the art during the year."

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